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# MASS IN F.

5

English words by J.C. Johnson,  
*Andantino.*

## Kyrie.

J.L. Baltmann, Op. 193.

1st Voice: Ky-ri-e Ky-ri-e Ky-ri-e e-  
Hear us Lord, by thy word won-der-ful and

2nd Voice: Ky-ri-e Ky-ri-e Ky-ri-e e-  
Hear us Lord, by thy word won-der-ful and

Organ

le-i-son Ky-ri-e Ky-ri-e Ky-ri-e e-le-i-son Ky-ri-e Ky-ri-e e-le-i-son e-  
mer-ci-ful Let our souls be restored to Thy lov-ing care, O Lord. To Thy praise all our days shall songs of faith be.

le-i-son Ky-ri-e Ky-ri-e Ky-ri-e e-le-i-son Ky-ri-e Ky-ri-e e-le-i-son e-  
mer-ci-ful etc.

Organ

le-i-son Ky-ri-e e-le-i-son e-le-i-son.  
ful-lap-er. Those who are out-ca-by Lord we pray to Thee.

le-i-son Ky-ri-e e-le-i-son e-le-i-son.

Organ

1st Voice Solo. 2nd Voice Solo.

Chris-te, Chris-te, Chris-te e-le-i-son, Chris-te, Chris-te, Chris-te e-le-i-son,  
-Christ-to thee near-ly, Je-sus Christ our Sav-our, let the rays from thy face beam on us for-ev-er.

Organ

Chris-te, Chris-te, Chris-te e-lei-son, Chris-te e-lei-son, e-lei-son.  
 Love and peace, grace and life From thy death pro-ceed-ing, Christ the power-ful, in-ter-ceed-ing, hear our prayer!

Chris-te, Chris-te, Chris-te e-lei-son, Chris-te e-lei-son, e-lei-son.

**Tutti.**  
 Ky-rie, Ky-rie, Ky-rie e-  
 Mercy Lord, Mercy Lord, Humbly we re-  
 Ky-rie, Ky-rie, Ky-rie e-

le-i-son. Ky-rie Ky-rie Ky-rie e-lei-son Ky-rie e-lei-son, e-lei-son, e-lei-son.  
 true! True, Help below here below All in heav'n we meet thee, Songs and hymns of ho-ly joy here continually up-raised.

le-i-son Ky-rie Ky-rie Ky-rie e-lei-son Ky-rie e-lei-son e-lei-son.  
 Songs and hymns of ho-ly joy up-raised.

*p* Ky-rie e-lei-son, e-lei-son, e-lei-son e-lei-son  
 Loud-er, grand-er ring the shouts of an-gel bands these praise-ing Have mer-cy Lord, Have mer-cy Lord.

*pp* Ky-rie e-lei-son, e-lei-son e-lei-son e-lei-son  
 Loud-er, grand-er ring the shouts these praise-ing Have mer-cy Lord, Have mer-cy Lord.

*pp* *rall.*



All moderate.

# Gloria.

3

**TUTTI.**

Glo-ri-a Glo-ri-a in ex-cel-sis De-o, Glo-ri-a Glo-ri-a in ex-cel-sis De-o.  
Glo-ry, glo-ry in the high est, glo-ry. Glo-ry, glo-ry in the high est, glo-ry.

Glo-ri-a Glo-ri-a in ex-cel-sis De-o, Glo-ri-a Glo-ri-a in ex-cel-sis De-o.

et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis, Lau-da-mus  
And on earth be peace peace and good will, good will to men, We bless thee

et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis, Lau-da-mus

te. Be-ne-di-ci-mus te, A-do-ra-mus te, Glo-ri-fi-ca-mus te, Lau-  
Lord And sing praise to thy name, We a-dore, a-dore and glor-i-fy thy name, We

te. Be-ne-di-ci-mus te, A-do-ra-mus te, Glo-ri-fi-ca-mus te, Lau-

da-mus te, Be-ne-di-ci-mus te, A-do-ra-mus te, Glo-ri-fi-ca-mus  
bless thee, Lord, And we glo-ri-fy thee, We a-dore and praise, And glor-i-fy thy

da-mus te, Be-ne-di-ci-mus te, A-do-ra-mus te, Glo-ri-fi-ca-mus

te.  
rem.

2nd Voice Solo.

te. Solo de Recita

*p* Gra-ti-as a-gi-mus ti-bi propter magnam  
Grace and life to us, for thy goodness

*pp* *Ped.*

*Forit.*  
*(Choir Org.)*

glo-ri-am tu-am Gra-ti-as a-gi-mus ti-bi propter magnam glo-ri-am tu-am.  
glory for thy grace and strength to us render for thy great glory thy glo-ry

*TRILL*

Do-mi-ne De-us, Rex coe-  
Then God the Father, King

*TRILL*

Do-mi-ne De-us, Rex coe-les-tis,  
Then God the Father, King of heav-en

les-tis, Pa-ter om-ni-po-tens. Do-mi-ne  
heav-enly Father all-powerful, Son of the

De-us, Pa-ter om-ni-po-tens. Do-mi-ne Fi-li  
God the Father all-powerful, Son of the Father

*p* **SOLO.**

Fi - li u - ni - ge - ni - te Je - su Chris - te Do - mi - ne De - us, a - gnus  
 Path - er, Thou, the on - ly Son, Christ, our Sav - iour and Lord, Thou Lamb of God, our Lord and our

u - ni - ge - ni - te Do - mi - ne Fi - li Je - su Chris - te  
 Thou, the on - ly Son, Thou, the on - ly Son of the Fa - ther.

*f* **TUTTI.** *p* **SOLO.**

De - i Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem  
 O God, Who tak - est a - way the world's sin, lit - ten them to our humble sup - pli -

*p* **SOLO.** *f* **TUTTI.** *p* **SOLO.**

Do - mi - ne De - us Fi - li - us Pa - tris Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem  
 Thou Lamb of God, the Son of the Fa - ther, Who tak - est a - way

*f* **TUTTI.** *p* **SOLO.**

no - stram. Qui se - des ad dex - te - ram Pa - tris mi - se - re - re no - bis.  
 we, (then Thou Christ at the right of the Fa - ther, Lord have mer - cy on us.

*f* **TUTTI.** *p* **SOLO.** *p* **Fil.**

no - stram. Qui se - des ad dex - te - ram Pa - tris mi - se - re - re no - bis,  
 Lord have mer - cy on us.

*p* *col canto*



8 *Tempo 1º*  
Tutti.

Que - ni - am tu so - lus Sanc - tus tu so - lus Do - mi - nus tu so - lus al - tis - si - mus.  
Thou art alone, thou alone, Thou alone art ex - alt - ed in glo - ry with the

Que - ni - am tu so - lus Sanc - tus tu so - lus Do - mi - nus tu so - lus al - tis - si - mus.

*f* *Tempo 1º*

*p*  
De - us, tu so - lus Al - tis - si - mus, Je - sus Chris - te, Je - sus Chris - te.  
God, thou alone, thou alone, thou alone, Je - sus, Sav - iour, Je - sus Christ our

*p*  
De - us, tu so - lus Al - tis - si - mus, Je - sus Chris - te, Je - sus Chris - te.

*p* *cres.*

*Piu mosso.*  
Te, Cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, A - men, a - men.  
Lord, Thou with the Spir - it ho - ly art in the glo - ry of the Fa - ther, or A - men

*Piu mosso.*  
Te, Cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men, a - men.  
Thou with the Spir - it ho - ly art in the Fa - ther's glo - ry. A - men, a - men, A - men.

A - - - men, a - men, a - - - men, a - men, a - - - men.  
A - - - men, a - men, a - - - men, a - men, a - - - men.

A - - - men, a - men, a - - - men, a - men, a - - - men.

# Credo.

*Allegro moderato.*

Cre - do, Cre - do in u - num De - um  
We be - lieve in one God the Fa - ther, etc.

Cre - do, Cre - do in u - num De - um

2nd Voice, Solo.

*p* Patrem om-ni-po-tentem, fac-to-rem coe-li et terrae vi-si-bi-lium om-ni-um et in-vi-si-bi-li-  
Who all things hath cre - a - ted, Who hath the heav'n and the earth made: Who hath made all things that are seen, and all things that are un-

**TUTTI**  
Et in u - num Do-mi-num, Je - sum Christum Fi-li-um, De - i, De-i u-ni-ge-ni-tum,  
And in one Lord, in one Lord Je - sus, Je - sus Christ, and Lord, Son, only Son of the Father and by Son.

**TUTTI**  
Et in u - num Do-mi-num, Je - sum Christum Fi-li-um, De - i, De-i u-ni-ge-ni-tum,  
And in one Lord, in one Lord Je - sus, Je - sus Christ, and Lord, Son, only Son of the Father and by Son.

Et ex Pa-tre na-tum an-te om-ni-a se-cu-la;  
With the Fa-ther re-gend he was the be-gin-ning of the earth was made,

Et ex Pa-tre na-tum an-te om-ni-a se-cu-la;



De - um de De - o lu - men de lu - mine De - um de De - o lu - men de lu - mine De - um  
 Lord of all lords, Light of all lights be he, Lord of all lords, Light of all lights be he, True God,

De - um de De - o lu - men de lu - mine De - um de De - o lu - men de lu - mine De - um

ve - rum de De - o ve - ro  
 True Lord, the Lord of all lords.

ve - rum de De - o ve - ro

*SOLO.  
 Più lento*

Ge - ni - tum non fa - tum con sub - stan - ti - a - le  
 For the world was made be born in the glo - ry of the

*p rall. poco a poco*

*PIÙ lento*

Pa - tri per quem om - ni - a om - ni - a fac - ta sunt; Qui prop - ter nos ho - mi - nes et prop - ter  
 Fa - ther, By Him all was made, all things do have their birth, Who for us men and for

no - stram sa - la - tem des - cen - dit de cae - lis de - scen - dit de cae - lis  
 for our sake he came down from heaven, he came down from heaven

*rit.*

*rit.*

*p sempre rall.*

1st Voice Solo. *cresc.*

*molto rit.* Et in-car-na-tus est de Spi-ri-tu sanc-to ex Ma-ri-a  
He in the form of Man a-while bore our weak and frail He as Ma-ry's

*pp Lento.*

vir-gi-nis et ho-mo-fac-tus est.  
son a-mong the sons of men was born.

*solo.* Et in-car-na-tus est de Spi-ri-tu sanc-to  
He shared our hum-ble state he, made his love was great.

Et Ho-mo-fac-tus est; et Ho-mo  
he with the sons of men. low-ly, hum-ble

ex Ma-ri-a Vir-gi-nis et Ho-mo-fac-tus est;  
He as Ma-ry's son a-pear'd a-mong the sons of men.

*rit.* fac-tus est, Et Ho-mo fac-tus est,  
dwelt a-while kind-ly shared the low state.

et Ho-mo fac-tus est, et Ho-mo fac-tus est,  
with as he dwelt a-while he, share his love was great.

*colla voce*

*in tempo*

*1st Voice - in tempo* *cres.* *rit. e dim.*

Cra - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to passus et ex - pul - tus  
 Cra - ci - fied for us un - der Pon - ti - o Pi - late, Was cru - ci - fied to save us and was in the sepulchre.

*colla voce*

*Tempo 19*

*f* *Tempo 19*

est.  
 laid,

*f* *TUTTI.*

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras;  
 Death could not hold him from the grave rose he, the scrip - ture ful - fill - ing

*f* *TUTTI.*

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras;

Et as - cen - dit in coe - lum, se - det ad dex - teram Pa - tris; Et i - ter - um ven -  
 He is now he as - cend - ed There with the Fa - ther he re - sponds From thence he shall de -

Et as - cen - dit in coe - lum, se - det ad dex - teram Pa - tris; ven -



tu-ras est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os;  
 shall in the glo-ry of God the Fa-ther Judge of the liv-ing and dead,

tu-ras est cum glo-ri-a ju-di-ca-re vi-vos vi-vos et mor-tu-os; cu-jus  
 Judge of all liv-ing and the dead, of His

SOLO.

cu-jus reg-ni non e-rit fi-nis, Et in Spi-ri-tum san-ctum Do-mi-num, et vi-vi-fi-  
 of His King-dom no end shall be, And in our Spi-rit Ho-ly we be. Here, Hope of Life and

reg-ni non e-rit fi-nis.  
 King-dom and His do-min-ion,

can-tem; qui ex Pa-tre Fi-li-o-que Fi-li-o-que pro-ce-dit;  
 we sing, who pro-ceed-eth from the Fa-ther, or, from the Fa-ther, or and from the Son,

SOLO.

Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et  
 With the Fa-ther, or, our Son, a-do-ration and we glo-ri-fy Him,

Qui cum Pa-tre et Fi-li-o, et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-  
 With the Fa-ther, or and with the Son, our Son, a-do-ration and we glo-ri-fy Him, we glo-ri-fy, a-



con glo-ri-fi- ca- tur; Qui lo-ca-tus est per Prophe- tas.  
 done and glo-ri- fy him As hath been say- told by the holy prophets.

ca- tur; Qui lo- ca- tur est per Prophe- tas.  
 done him As hath been say- told by the ho- ly prophets.

**TUTTI.**

Et u-nam, sanctam, catho-licam et a-pos- to-li-cam Ec-cle-siam Con-fi-te-re u-num bap-  
 We be here in one ho-ly church; by the pos-ter teach-ed One ho-ly church and in one bap-tism we be-

**TUTTI.**

Et u-nam, sanctam, catho-licam et a-pos- to-li-cam Ec-cle-siam Con-fi-te-re u-num bap-  
 Et u-nam, sanctam, catho-licam et a-pos- to-li-cam Ec-cle-siam Con-fi-te-re u-num bap-

ti-le-ma in re-mis-si-o-nem pec-ca-to-rum; Et ex-pec-to re, sur-rec-ti-o-nem mor-tu-  
 ti-le-ma in re-mis-si-o-nem pec-ca-to-rum; Et ex-pec-to re, sur-rec-ti-o-nem mor-tu-

ti-le-ma in re-mis-si-o-nem pec-ca-to-rum; Et ex-pec-to re, sur-rec-ti-o-nem mor-tu-  
 ti-le-ma in re-mis-si-o-nem pec-ca-to-rum; Et ex-pec-to re, sur-rec-ti-o-nem mor-tu-

*Piu mosso.*

O - - - rum: Et vi - tam ven - tu - ri se - cu - li. Et  
 dead - - - shall rise: life a - ter - - nal; this our por - tion be. In

mor - tu - o - rum: Et vi - tam ven - tu - ri se - cu - li. Et vi - tam ven -  
 all the dead shall rise: life a - ter - - nal; this our por - tion be. In life, life = .

*Piu mosso.*

vi - tam ven - tu - ri ven - tu - ri se - cu - li. Et vi - tam ven - tu - ri se - cu -  
 life, life a - ter - - nal, in life for - - ev - er - more, We be - lieve in life for - - ev - er -

tu - ri, ven - tu - ri se - cu - li. A - men, a - men, Et vi - tam ven - tu - ri se - cu -  
 ter - - nal, in life for - - ev - er - more, A - men, a - men. We be - lieve in.

*cres.* ***ff***

li A - men, a - men, a - men, a - men, a - men.  
 more, A - men, a - men, a - men, a - men, a - men.

*cres.* ***ff***

li A - men, a - men, a - men, a - men, a - men.

*cres.* ***ff***



## Sanctus.

*Andantino.* *P* solo. Sanctus, Sanctus, Sanctus, De - mi - nus De - us  
Ho - ly, Ho - ly, Ho - ly, Ho - ly Lord God

*Andantino.* Sanctus, Sanctus, Sanctus, De - mi - nus De - us

Sa - ba - oth, Sanctus, Sanctus, Sanctus, De - us Sa - ba - oth,  
Sa - ba - oth, Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth.

Sa - ba - oth, Sanctus, Sanctus, Sanctus, De - us Sa - ba - oth.

*Allegretto non troppo.* TUTTI. Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a Ho - san - na in ex - cel - sis  
Full are the heav'n and the earth, filled, filled with thy glo - ry, Ho - san - na in the

TUTTI. Ple - ni sunt coe - li et ter - ra glo - ri - a glo - ri - a tu - a Ho - san - na in ex - cel - sis  
Full are the heav'n and the earth, filled with thy glo - ry Ho - san - na in the

*Allegretto non troppo.* cel - sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis.  
high - est, Ho - san - na in the high - est, Ho - san - na in the high - est.

cel - sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis.  
high - est, Ho - san - na in the high - est, Ho - san - na in the high - est.

*molto.*

# Agnus Dei.

47

*Andante.* **PICTH**

Agnus Ag-nus De-i, qui tol-lis pec-ca-ta mun-di,  
 Lamb of God who tak-est a-way the sin of all the world,

**TUTTI.**

*Andante.* Ag-nus Ag-nus De-i, qui tol-lis pec-ca-ta mun-di,

*mf* *dim.*

mi-se-re-re no-bis, mi-se-re-re no-bis. Ag-nus  
 Lord have mer-cy on us, Lord have mer-cy on us. Lamb of

*mf* *dim.*

mi-se-re-re no-bis, mi-se-re-re no-bis. Ag-nus

De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.  
 God, thou who tak-est a-way the world's sin, Lord have mer-cy on us.

De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

*mf* *dim.*





# DITSON & COMPANY'S

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Attention is respectfully called to the superior quality of this music, which is all of American composition or arrangement, and a benefit, more or less, to American musicians. The price is moderate; it is all well fitted to refined tastes, and arranged with careful reference to the voice of the singer, and the fingers of the average player. It is also carefully and faithfully described, so that people who order music by mail from the list, shall not be disappointed.

### Vocal.

The Wild Flower of the Vale. E. 3. d to

By the cherry river. *Hayden & Mott.* 35

In the happy month of May,  
Beneath the spreading boughs,  
A merry maiden lay."

This is only a sweet whiff of a song,  
and does not hardly help being quite finished in it.

Song from Lakmé. The Robert are more

fair; but why? E. 3. E to a. *Dillon.* 40

Song from Lakmé. Some Grief your looks

betray. A. 3. E bass staff to E. *Dillon.* 35

Song from Lakmé. 'Tis the merry canopy.

O mine. 3. G to G. *Dillon.* 35

Song from Lakmé. We're gone the maiden

straying! B. minor and E. 7. E to d. *Dillon.* 50

Lakmé is an East Indian opera, and the lady,

Lakmé, is the daughter of a Hindu priest. Her

happy marriage from its day, for a while, is

young officer of the English army. True love

for his English lady, and was honor tri-  
umphs.

Tarry with me, O my Saviour. Solo, duet

and chorus. A. 3. c to F. *E. McLaughlin.* 35

"Deliver, deliver, give the shadows,

Fades now the glowing west."

The ever beautiful thoughts, wrought into so

many hymns. The music is beautiful.

There's no Wise like my Wife. D. 4.

c to G. *Edwin H. Moore.* 30

"and one is all her wisdom,

While whippersnaps are under."

Be say we all of us! A. One song, and we be-

lieve a tale of good copies of us.

The Clouds will never roll away. F. 3. b

to E. *Richard Stahl.* 30

"The maiden, parted from her love,

In grief bewails her cruel fate."

Slip, Sweet Bird. (Concert songs for piano

and other instruments.) For voice, solo

and piano. C. 4. b to a. *By W. C. C.* 35

"Slip, sweet bird, and chase my sorrow,

Let me listen to thy strain."

This should be a great success in a concert,

as the voice and piano "work" most beauti-  
fully, and the addition of the solo voice is  
quite as in the neighborhood of a whole piece  
of singing.

To Dorn Landamus. C. 4. c to a.

By William C. Deland. 75

This arrangement is, especially, correct

choir, but of course it is good for quaterns.

### Two Responsive Services for Pastor and

Choir. *By Edward P. Mason.*

No. 1. For Christmas. F. 3. c to F. 35

No. 2. Easter. F. 3. c to F. 35

These are simple and good appropriate ser-

vices, including well chosen Scripture passages

Pennsylvania. Words by Sara

Klein. F. 3. F to G. My S. A. Every. 35

Responsive hymns

Heart of Christ

I have to be by death!

A holy poem of beautiful beauty, which,

with the two words, should be once secure popu-

larity.

Under the Old Apple Tree. Comed.

C. 3. d to E. *By Sarah C. C.* 40

"Oh, but one of the prettiest bits

with the simplest pathos ever."

This is a beautiful poem of a young man. It is not

hard as many of the poetry, and it is so much

that way, that we should wish this beautiful

will be singing.

O that we two were Maying. Duet

A. 4. E to G. *By W. F. Smith.* 35

"Oh, that we two were dancing

On the green of some sheep-fenced down.

The dew is for joyous and sweet, but it

course can be sung by other voices. Very

pleasant and useful.

Where the wild Rose sweetly doth bloom.

Waltz Song from "The Queen's Last

Handkerchief." B. 3. E to F. *By Louise Knist.* 35

"In my girlhood days old friends

They loved me best of all."

Beautiful arrangement from the new

Serenade.

Regina. (Serenade of Italy.) No. 2.

C. 3. B to C. *By F. C. C.* 40

"Sweet days of my childhood,

Golden hours of pleasure."

"National Song

Do not miss it."

It is a strange thing to make an Italian song

(which is all on two leaves and very easy,

With the accompaniment, however, there is

pleasure of variety.

Why? (Patriotic) (Serenade of Italy.) No. 3.

B. 3. d to F. *By F. C. C.* 40

"Ah, why don't thou, my darling,

Sell England for France?"

"France, do not mock me."

A true Italian song with good translation.

Remembrance. (Serenade of Italy.) No. 1.

C. minor 4. d to F. *By F. C. C.* 40

"All that could'st only have, dear,

To hear my heart's deep sighing."

"In my poem, perhaps."

For some soprano or baritone voice, and has

a much going and effective inter-  
esting sort of melody.

### Instrumental.

The Beggar Student. Comic Opera Pos-

severe. 4. *Müller, arr. by Le Baron.* 75

A beggar student is not our American style,

but it may be a Spanish one, for instance, and

we will buy a student who has a place to give

this excellent opportunity to singing. It cer-

tainly puts on air—in quantity

Assembling March. F. 3. *By Charles Fols.* 30

Mr. Fols is accustomed to compose pieces of

a higher caliber than marches, and accordingly

as it just the one (and he has done so) to get a

higher and better quality than most into this

March composition.

The Daisy. Polka Caprice. *By W. F. Smith.* 35

This good piece as well as others, and by the

same hand should be carefully played over. One

is a good one to play in.

Moonlight Serenade. C. 3.

Any. Duet, prepared by John Ketch. 30

Here is a very charming Moonlight Serenade

your attention, and quite charmingly to you

from beginning to end.

Monette. (Stray Leaves, No. 3.) B. 4.

*F. Brundage.* 35

A woman is supposed to be a quiet, unexcited

dance. The player who begins this piece, how-

ever, with the idea he is to play calmly through

it, soon finds himself in a rough sea, jagged and

black with data. Facing this, there is smooth

with a pleasant result.

Ringdancer March. *By M. D. S.* 40

A good waltz march.

Waltz from the Beggar Student.

B. 3. *Müller, arr. by Le Baron.* 35

You would not need to be a student in dance

this very pretty Waltz. It will do for you

ing.

Potpourri from "Tales of the Canadian."

Comic Opera by Le Baron. *Le Baron.* 75

Here are 37 airs, certainly almost all one prin-

ciple would "go on," and the combination is very

rich and playable.

Alpine Horn. B. 3. *By J. W. Turner.* 40

Mr. Turner has a decided genius for making

or arranging any music in the most graceful

and natural way, for the player. Quite a nice

brass air.

Anniversary. Degree of difficulty are marked

from 1 to 5. The key is marked, and a capital letter, if

C, B, etc. A large Roman letter marks the key of the

the highest note in the piece, small Roman letters if

below are above the staff. Thus, "C. 4. c to E." means

key of C, fourth degree, common time, c to E, the added

two below, highest note E on the staff.

**OLIVER DITSON & COMPANY, BOSTON.**

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